

Vol. 3 No. 3 (12)

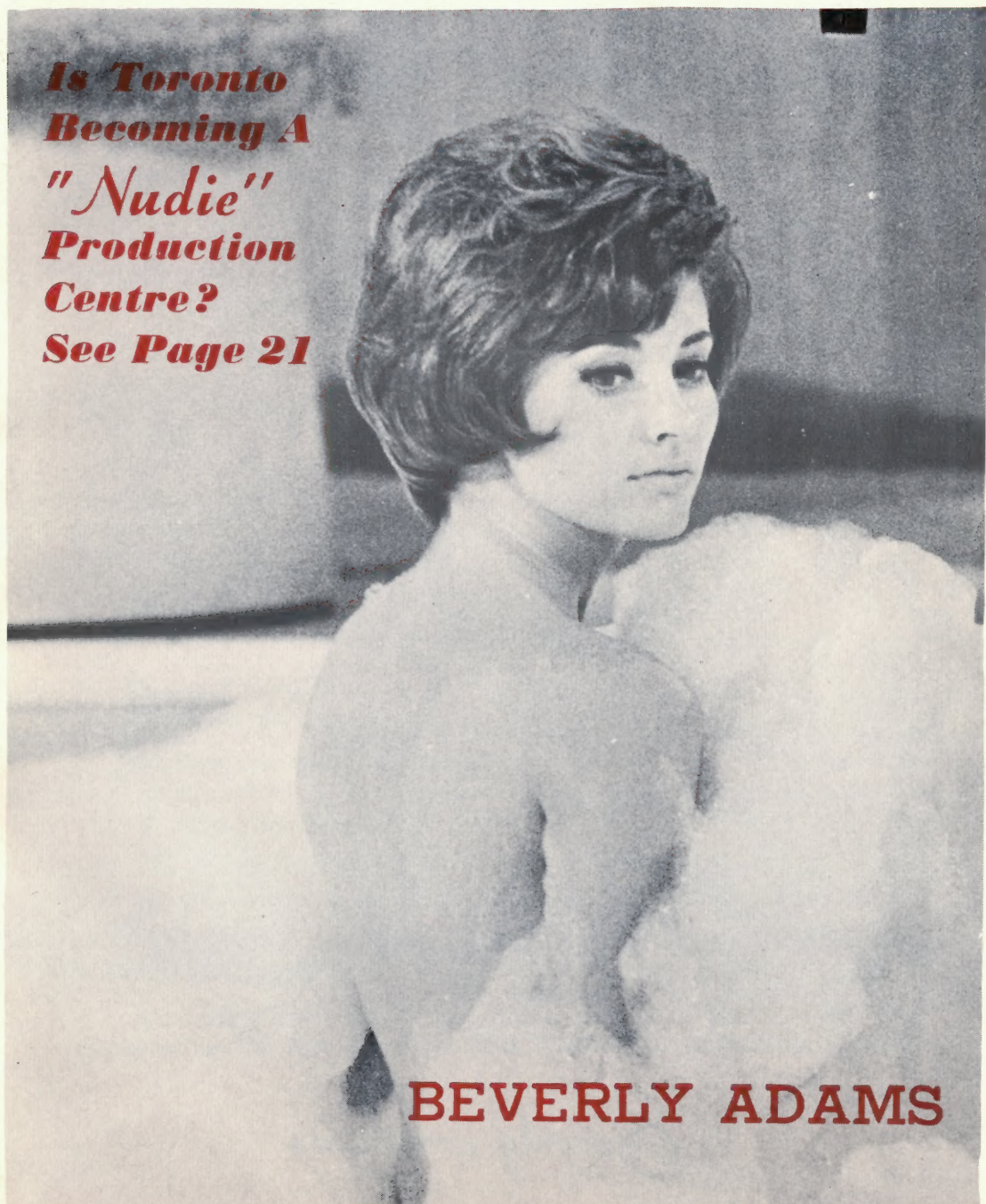
A CANADIAN MAGAZINE

35¢

CINE World

A BI-MONTHLY PUBLICATION DEVOTED TO THE ART OF FILMS AND FILMING

***Is Toronto
Becoming A
"Nudie"
Production
Centre?
See Page 21***



BEVERLY ADAMS



Beverly Adams

Another Canadian On The Way To Stardom:

Beverly Adams

EXCLUSIVE INTERVIEW WITH BEVERLY ADAMS
FOR CINE WORLD

By RON RIEDER

Canada's current curvacious cutie striving for the big-time in movies is Beverly Adams.

Not yet 21, this green-eyed brunette with the gorgeous, shapely figure says, "I am not using sex to get ahead in the motion picture business."

She has just completed her fifth movie and will begin her sixth in July. Two of those movies were beach pictures in which Beverly pranced around in very brief bikinis, one was a comedy in which most of Beverly's scenes were spent in a bubble bath and one film was shot in Brazil and as a publicity gimmick Beverly was caught on the beach with a mink coat covering her "nearly transparent" bikini. Those pictures made nearly every paper in South America.

In an effort to get a little exposure for Beverly and her bubble bath picture — "The Silencers" with Dean Martin — the girl who does not plan to use sex to get ahead has just completed a cross-country tour during which she gave interviews in 12 cities. All the interviews were conducted while Beverly was taking a bubble bath.

Miss Adams has become a starlet (a world she hates "because of the conotation it used to have" — prefers "contract player") and is seeing the world.

She has been to South America twice since signing an exclusive contract with Columbia Pictures less than a year ago.

While at the Rio Film Festival she was cast in "Operation Paradise".

Returning from her second South American junket when she appeared at the Mar del Plata Film Festival in Argentina, Beverly

went before the cameras as Lovey Kravezit, very private secretary to Dean Martin in "The Silencers."

No sooner did Lovey climb out of her bubble bath when Columbia sent her flying in "Birds Do It", a fast-paced comedy which marks the screen debut of slapstick comedian Soupy Sales.

Her earlier screen epics were "Winter A Go Go" and "How to Stuff a Wild Bikini."

With these behind her, Beverly, with a straight face, says she would like to be another Audrey Hepburn.

Studio publicity blurbs claim Miss Adams came to her screen successes quite by accident. She wanted to be a doctor and was attending San Fernando Valley State College on her way to medical school when the silver screen stepped in.

While working her way through college as a legal secretary for a retired judge, Beverly did a little modeling and TV commercials. She was "spotted" by Ozzie Nelson, did a role on his TV show and from there on it was up the golden path.

Beverly was born in Edmonton, moved to the U.S. as a baby, but back to Edmonton for part of her elementary school education and then back to the U.S. when her father landed a job playing with the St. Louis Cardinals.

She now lives with her folks in Burbank.

Most of her off hours are taking up by the New Talent Program at Columbia which keeps her busy between pictures studying all phases of movie making.

What's ahead for the girl who will not let the curves steer her out of the starlet clas into fame — Lovey Kravezit again.

Beverly goes back into the bubble bath this summer for a sequel to "The Silencers."

Let's hope she can keep sex and movies separate.

=====

To: CINE World

Box 86, Toronto 9, Canada

Please find enclosed \$2.00 for my year's subscription of CINE World (6 issues).

Name

Address

City

Province or State Country

CANADIAN

Art ♦ ♦ ♦

CANADIAN

CINDERELLA

By Jadwiga Tomaszewski

Part II.

What are the reasons for the lack of appreciation of Canadian artists, for the indifference of the public, for the bitter disappointments which are the artist's lot? There is no doubt that the problem is not a purely Canadian one. A cliché saying that an artist — and specially a painter or sculptor — is recognized only after his death still holds — not only in Canada. Industrialization, our way of life, gigantic development of our cities, all contribute much more to the development of mass culture than to the elite arts or contemplation of a work of art. On the other hand the mass culture affects everybody. Today more people can hear the best composers of all time, the best performers of the world. People without any chance of seeing a live theatre can watch the outstanding works of stage, ballet and opera repertory. The inhabitants of the smallest provincial towns and villages can watch on the screen the treasures of the Louvre, the riches of the Kremlin, and the works of Michelangelo. We may despise and criticize the mass culture, we have to admit however that its media also contribute to the broadening of education and culture of the average Canadian or American. Providing, of course, that he wants to be educated.

In Canada, as elsewhere, great changes take place in respect of the popularization of culture and art. Many aspects are difficult to watch outside our own city, as we have no nationally circulated newspapers, and there are only a few magazines devoted exclusively to culture. It is in our time, in the last ten years or so that Toronto Symphony Orchestra, two ballet companies, the Canadian Opera Company and some theatre groups started to tour the country. The local developments, especially in the theatrical field, are more noticeable. The support given by the Canada Council and provinces (Ontario Art Council in Ontario) gives room for hope

that the time may come when the little amateur theatre companies in the small centres might become the professional companies. One should not forget the role played in this movement by the Dominion Festivals.

Toronto, besides Montreal, is the most culturally orientated Canadian centre. There is no longer the question "where to go", there is only the problem what to choose since the number of attractions is ever increasing. A 1964 survey of Toronto's cultural activities reported that the total audience for the performing arts, including public lectures was about 280,000 in the season 1964-1965. Considering the overlap, the total Torontonians audience is estimated at some 100,000.

While figures express the quantity, there is also the question of quality. In Musée Provinciale of Quebec City we can see a painting by Franklin Arbuckle "Preview and Interview" (1937). The subject was furnished by the opening of an exhibition at the Toronto Art Gallery. Tails, décolletages of the formal dresses, furs and jewellery, the public extremely engrossed in comment — indubitably not on paintings. Nobody looks at the pictures — they provide just an incidental background to the high class gathering. Franklin Arbuckle would have no trouble in finding the repetitious theme at many first nights and opening when the cultural or artistic event serves as a pretext for being duly noted in the society column of a daily paper, furs, jewellery and distinctions included. This is however not an entirely negative phenomenon. Snobs are not lacking in the old countries as well as in the young ones, and there is always a chance that a superficial romance with art can become a habit, develop into a need, and influence the education of a young generation.

As far as the legitimate theatre is concerned, there are at the moment two categories in Toronto. On one hand the places of prestige: the O'Keefe Centre, Royal Alec and Crest. On the other — several little theatres, aimed at the stage addicts rather than at the snobs. Incidentally, in view of the current theater season, it is almost a blasphemy to quote in one breath the O'Keefe Centre, the Royal Alec and the Crest. The first two are primarily concerned with box office results, while the Crest, after the successful battle for survival, tries to maintain the noble line of a repertory theatre. At the same time we have Canadian Players*, Hydro Theatre, Poor Alec and Toronto Workshop, a fairly new Playhouse. We have cameral plays at the Colonnade. Is it possible that Toronto has become a big city with Broadway and off-Broadway?

We have also some specific phenomena — short plays with a small cast at noon in the Colonnade — for lady shoppers mostly. Of course the most sophisticated ladies... And concerts at lunch time in some churches and in the Royal Conservatory of Music. For downtown clerks.

Things are happening in the arts also. Not only is the number of small galleries on the increase, the exhibitions of professional artists are a tradition at Eaton's Auditorium and in the Central Public Library, occasionally welcoming Sunday painters. But there are also exhibitions which are not aimed at the gallery goers — paintings of young artists in the lobbies of some cinemas (Odeon, International). For a while the customers of Yorkdale Shopping Plaza had an opportunity to see the work of Canadian sculptors brought here after the end of season at Stratford.

Toronto's new buildings create a new market for the arts. At the moment we are in the middle of a discussion on beautifying Toronto's City Hall. The new International Airport in Malton boasts the works of Harold Towne, de Niverville and McEven. The sculpture of Gerald Gladstone can be admired in the new Telegram building. It is the beginning of a new trend which in the near future will change the face of our cities, will be subject to planning, and last but not least, to the new ways of subsidizing the arts. A law passed in January 1965 which provides that the Department of Public Works will devote 1% of the total cost of federal buildings on the artistic decoration, in cooperation with the architect, the painter and the sculptor. The percentage may appear small but other countries of this continent spend about the same, in Europe half of one percent is customary. We should not forget that the amounts in question are expressed in millions of dollars, and that while in the current year at least one million dollars will be spent on beautifying the buildings, in the Centennial year 1967 the total will be much higher. It also means, according to the Montreal Gazette (February, 1965), that "from New Foundland to British Columbia the country's federal buildings of the future are to take a new, arty look. Murals, sculpture, mosaics, paintings, and other fine arts are to grace the interior (sic!) of new post offices, government built schools and other structures under the policy announced".

The government help will take care of one side of the problem. There is another one, no less important and strictly connected: the attitude of the public. Not only of the theatre audience, concert and galleries goers, but the attitude of an average city dweller toward the development of culture and the efforts to improve the general cultural level. Not so long ago we had a discussion and virtually a battle on the O'Keefe Centre. We criticize the repertory, but we are still proud to have the theatre and for it to be quite often the place for try-outs of plays before their appearance on Broadway. More recent was the battle on the City Hall. Once it was completed, however, all Torontonians took pride in its beauty.

The Toronto Symphony Orchestra is another object of pride. The high class orchestra has had distinguished conductors in Sir Ernest MacMillan and Walter Susskind. But the arrival of a youth-

ful Japanese conductor S. Ozawa, and the success of the orchestra during the first European tour impressed the Toronto public much more than any previous achievement. From one day to another the orchestra became the favourite of the critics, of the press. No doubt the magic of foreign reviews was again at work... Plus a small dose of mass hysteria... Whatever the reason, the phenomenon is a positive one, since it can lead to the development of national pride in other artistic achievements in Toronto and in all Canada. It may lead to a more independent evaluation of our own artistic activities. We may still have more Stratfords in Canada — more places where the specialists from all over the world come not only to watch and listen, but also to learn and imitate. Stratford is already responsible for the high reputation enjoyed by Canadian actors abroad. And quietly, without much ado, another theatre centre finds its own way — Bernard Shaw's Festival, most important due to the border location for the first time did not close its books in red.

Here, in Toronto, we partly lost a battle over the St. Lawrence Centre for the Performing Arts. The idea of such a centre is not new — Brussels, Mexico City have had such centres for years. The Palaces of Beaux Arts, sheltering under one roof permanent and touring exhibitions, chamber music, ballet, theatre, artistic film. In the last decade the idea became very popular on the American continent — the Lincoln Centre in New York, centres in Los Angeles and Washington. Also in Canada — Montreal, two centres in the prairies, one in British Columbia, and one being built in Ottawa. Toronto, puritan city, is always slightly suspicious of any entertainment. Therefore — as of this moment — the original plans for the Centre are drastically cut and reduced in size and scope. Unfortunately, many people forget that a centre of this type would have tremendous importance. It would give permanent employment to Canadian actors, a stage to drama writers, today relying almost exclusively on the the CBC. Such a centre could gradually become another Stratford — not only a school of talents, but also a subject of civic and national pride. We still have a long way to go to attain the full appreciation of our local talents, to give them the right conditions of existence and recognition so that they will not have to leave Canada. And we have to understand fully that their stay in the country is everybody's concern and everybody's gain.

* Ed. Note: Since this article has been given to the printer, the Crest Theatre and the Canadian Players have merged.

About the Author: Dr. Jadwiga Tomaszewski was born in Poland. She studied philosophy and literature in Brussels and Montreal. A former lecturer with the Slavic Dept., University of Ottawa, Mme Tomaszewski is now employed with the Federal Government.

WEST GERMAN FILM ON THE WAY UP

Special to "Cine World"

"I can tell you this," said Herr Strasel, press manager for the West German movie industry. "There is no reason why we should not have one of the largest celebrations."

The West German movie industry at present has three reasons to celebrate:

1. The Germans, after a brief interval which they almost entirely spent in front of their newly acquired television sets, are coming back into the movie theatres. Business of the theatres in the large cities jumped from 15 to 38 percent in 1965 compared with 1964.

2. Nine ambitious producers are presenting their first full-length movies this year.

3. A few German actors and actresses have become world-famous.

Last year it was mostly a matter of cold cash. The 5,500 theatres in Western Germany and West Berlin got a new lease on life by presenting James Bond, Edgar Wallace and Karl May, the writer of famous adventure books. Business had not been so good for a long time. Even the smaller theatres in the suburbs and in the country got their share. The biggest hit was "Thunderball". Though the critics said that it was one of the weaker films in the 007-series it attracted more than three million people.

This year, so they hope in West Germany, it will not only be cash but also good artistic quality. The first one to start is Ulrich Schamoni, a young producer of 26. His film "Es" will run in West German movie houses and compete at the Cannes Film Festival. "Es" (It) is a child which never will be born — the problem of an unmarried mother. The film is already considered to be one of the more outstanding ones.

Schamonis' brother Peter has just completed filming the movie version of a book — "Schonzeit der Fuchse". It will compete at the Berlin Film Festival. There are other new producers and new titles in 1966 — Volker Schloendorf with "Der junge Toerless",

Alexander Kluge with "Abschied von gestern", Rainer Erler with "General Frederic", Rudolf Noelte with "Das Schloss", Hans Rolf Strobel with "Ehescheidung", Haro Senft with "Karriere" and Hansjuergen Pohland with "Katz und Maus".

That there suddenly are so many new faces at the same time is not at all surprising. The West German government has reserved \$75,000 for producers of distinctive and artistic motion pictures. Most of them are working with distributor Eckelkamp who, after making a fortune with "The Silence" in West Germany, can afford to assist unknown talented producers.

The German motion picture industry has also profited by the newly acquired world fame of such German stars as Gert Froebe, Hardy Krueger, Romy Schneider and Elke Sommer. They certainly had their own fame and selfish personal interest in mind. Yet when Germans like Horst Buchholz, Mario Adorf, Heinz Drache, Werner Peters and Sonja Ziemann receive tempting offers from foreign producers, the German movie industry cannot help but get a lift. The proudest example is Hardy Krueger who, for his part in "The Flight of The Phoenix" was competing the Oscar.

Even the attempt to promote "clean" motion pictures had its beneficial results, though in a very unexpected way. People turned out in droves to see those movies who received the lowest ratings. The recommended ones turned out to be the biggest money-losers. Distributor Eckelkamp, who was so successful with "The Silence", lost \$70,000 in promoting the recommended "Das 1. Eangelium Matthaeus".

If you don't hear too much of this renaissance, don't be surprised. After the government has started its assistance, the old-timers in the West German movie business are trying to milk the cow as well. That's why they still tell the weirdest stories about the poor situation of the West German movie industry.

At least the movie theatres are more popular in West Germany than artier places. The West German citizen frequents movie theatres seven times a year at an average. Only once every three years he watches a drama or an opera, and even only once every seven years he dares to venture into an art gallery.

CINE World is published by CINE World Publications; K. Godzinski, Publisher. Subscription in Canada and U.S.: \$2.00 per year (6 issues); Foreign \$3.00; Single copy: 35¢. Mailing address: Box 86, Toronto 9, Canada. Advertising rates upon request. Printed in Canada. Signed articles represent the views of their authors, which views are not necessarily shared by the editors and publishers.

Vol. 3 No. 3 (12) 1966

NOTES FROM TORONTO DOCUMENTARY FILM HISTORY

YMCA Was Pioneer Exhibitor

It is well known that the "Y" has used films extensively for a long time, but we did not know until coming across the following advertisement, which appeared in the Evening Telegram, Monday, March 12, 1906 (p. 10. col. 3) that their association with the movies went back this far!

"FINE MOVING PICTURES

Owing to the enormous demand for admissions to witness the Moving Picture Exhibition given by

The London Bioscope Company of London, Eng.,
at the West End Y.M.C.A. Hall, Queen Street

the management have consented to give two extra performances: To-night and to-morrow evening will be the only opportunity to see the greatest picture entertainment ever seen in Toronto.

The pictures are shown on a screen 24 feet square, life size, and without flickering, which is a novelty in moving pictures.

New illustrated songs by Al. E. Read and animated pictures with sensational, emotional, and realistic situations are a feature. Prices 15¢ and 25¢. No higher. Remember, two nights only, commencing to-night."

(Reel News)

* * *

A NEW MEDIUM FOR THE ART COLLECTOR

Toronto. — Great works of art used to come in wooden frames. Now they come in celluloid ones. They are, of course, films and some of the greatest art to collect at the present time in Canada is the work of Norman McLaren. More people should be thinking of collecting films as people in the past have collected books and paintings. Many films are much cheaper than paintings. One may buy a print of every film Norman McLaren has made for the National Film Board and still not have spent as much money as one could spend on a single painting by some Canadian artists.

For the person who is not interested in art on film, such as that of Norman McLaren, there are films about Canadian painters. Many film contain so much to look at and to listen to, it is not possible to really appreciate what has gone into their making if they are only seen once. An example of this is THE WORLD OF DAVID MILNE. One cannot study his paintings and follow the narration at the same time because the commentary is not always about the painting on the screen. One's appreciation of this film with the number of times one views it.

For the collector of films, the services of the Metropolitan Film Library are an opportunity to screen new films for your friends and to discuss them from the point of view of their merits as works of art before purchasing a print.



Best Wishes

to the

9TH

**VANCOUVER
INTERNATIONAL
FILM FESTIVAL**

(VIFF)

SEPT. 8 - SEPT. 17

1 9 6 6

Notes from

VIFF

The outstanding production "Adhorrence" is among the one hundred feature and documentary films which have been submitted for showing in the 9th Vancouver International Film Festival.

Based on Laszlo Nemeth's famous novel this Hungarian film is directed by Gyorgy Hintsch. The action of the film takes place in the 1930's and involves a young peasant girl who marries to avoid threatening poverty.

Another feature is director Milos Forman's "The Loves of a Blonde" which opened the New York film festival. Set in modern day Czechoslovakia, it is the story of a frank and ironic affair between a factory girl and a musician.

From Japan comes "Illusion of Blood" directed by Shiro Toyoda and starring Tatsuya Nakadai and Juno Ibeuchi. A ghost-story drama of a by-gone age, there is an abundance of "flashing and slashing Samurai sword carnage."

A children's feature directed by David Brachnell has been submitted by the Children's Film Foundation in Britain. It tells of the frustrated attempts of a boy's soccer team to find a practice field prior to a championship game. The team is finally befriended by the Manchester United Soccer team starring Matt Busby.

The Polish feature "Salto" stars Zibigniew Cybulski of "Ashes and Diamonds" fame. Directed by Tadeusz Konwicki it is a psychological drama utilizing near surrealistic cinematic techniques.

There are two features by the brilliant Indian director Satyajit Ray entitled, "Kapurush—Mahapurish"; "Morning of Six Weeks" has been entered by the Netherlands; local film maker Larry Kent's "When Tomorrow Dies" and the outstanding American production "Michelangelo—The Last Giant".

* * *

Michael M. Ryan, president of Ryan Investments Ltd., was recently elected president of the Vancouver International Film Festival. Mr. Ryan is honorary secretary of the Pacific District of the Investment Dealers'

Association of Canada and president of the Vancouver Financial Analysts Society.

Mr. Ryan, a graduate of Lord Byng High School, received his Bachelor of Commerce degree from the University of British Columbia in 1953. He actively supported Larry Kent, whose movie, "When Tomorrow Dies", was filmed at the Ryan residence.

Mr. Ryan announced that the Festival will be honoured this year by a visit from Albert Brisson, secretary-general of the International Federation of Film Producers Association, Paris, France. The Festival will take place at the Lyric Theatre, Granville Street from September 8 to 17 inclusive.

The following are on the VIFF executive: A. C. G. Roberts, vice-president; Arthur Perrett, treasurer; Mrs. R. H. Carlile, publicity; Mrs. Michael Ryan, membership; Bill Thompson, publications; Ken Kerr, projects; Robert W. Tod, public relations; Mrs. Lawrence Williams, ethnic groups director; John Averill, co-ordinator of screenings. Mrs. Richard Chambers is recording secretary.



For the first time Vancouver's International Film Festival was personally represented at two major European film events.

Charles W. Marshall, VIFF program director and past president of the festival, has been officially invited to attend the VI Polish and III International Festival of Short Films in Cracow, June 1 - 12; and the 16th International Film Festpiele in Berlin, June 24 - July 5.

As Polish documentary and feature productions have consistently been shown at the VIFF during its eight-year history, the Polish Embassy has expressed great satisfaction that Mr. Marshall was able to meet with leading producers attached to the official government agency, Film Polski. Members of the Polish International Jury included Mrs. K. Kawakita of Japan, who was one of the judges attending the VIFF in 1962.

In past years the festival has also been fortunate in procuring several feature films from Berlin meriting the Golden and Silver Bear awards, which were shown for the first time on this continent in Vancouver.

After meeting leading film authorities in both Cracow and Berlin, Mr. Marshall promises that a distinguished panel of international judges will be in attendance at the VIFF, September 3 - 17.



THE "NEW" GINA LOLLOBRIGIDA

By Roberto Prudente

Rome — In a well calculated interview given just recently, your former would-be Canadian ostensibly declared: No more sex! I want to establish myself as a serious dramatic actress. . . .

Lollo's intention to become a "serious dramatic actress" seems to be just as valid as her previous "sincere intention" to become a . . . Canadian. . . .

Here she is, in her newest flicker "CERVANTES", co-starring Horst Buchholz.









Heidy Hunt

GRIGORI CHUKHRAI

*"We still have to
fight for new
conceptions" . . .*

I was born in the Ukraine forty-six years ago, many miles from Moscow where, in 1955 I was to make my first film, *The Forty-First*, which was to have such an influence on Soviet film-making.

Before I made *The Forty-First* I had thought a lot about the future of Soviet Cinema, which had become hidebound with dogmatism as the result of Stalin's cult of personality. I decided I had to fight against this dogmatism. I had to fight prejudices to be given the chance to make the film. The old group of directors were so soaked in dogmatism that they were quite incapable of creating fresh ideas of their own, or accepting the fresh ideas of others. Even if the old group had accepted new story ideas, they would still treat the material as they had been treating stories for so many years; because the artist's first problem is that of style, the way of telling his story.

I had no experience as a director; but I had the experience of life. I was a soldier during the war and afterwards I felt there were things I had to express in cinema. Fortunately I was to be supported by directors such as Sergei Yutkevitch and Mikhaial Romm who helped me very much. But there were many other directors who thought it was a bad idea to film such a subject.

To understand my philosophy as represented subsequently in such films as *Ballad of a Soldier* and *The Clear Sky* it is necessary to understand what there is in common with the Western 'new wave' and also to understand the difference between us.

There are many things in common. We all live in one world. The tempo of this time, the psychological patterns of this time; all this is common to us. We all are people of the twentieth century. There is, however, a difference of ideology; and just as there is a difference of ideology so there is a difference between our films. But there is not only ideology in films, there are also other things—emotional pathos and human sentiment. These are the most important things in any picture.

Directors who think the most important thing in a film is its ideology and make their films primarily from this point of view will not be understood by their audiences. Ideology is a good word; a film should have ideals; but what is bad is ideological propaganda.

The Soviet Union made many good pictures in the 'thirties. They were full of ideological themes but they were also very human. For instance, *Chapiev*, *We from Krondstadt*, *Potemkin*, *Mother* by Pudovkin, *The Great Citizen*, *Lenin in 1918* and more. It is when there is a difference between ideology and humanity that a director produces a bad film. When ideology and humanity are synonymous, then the director makes a good film.

During the latter years of the life of Stalin there was a great difference between what was said and what was done. There was a lot of talk about Communism and humanism, it was confessed; but in reality it was not so. We were to experience Communism without humanism which should never be so.

We now have in the Soviet Union a strong group of young directors. Very soon those who love films will know about them. One young director, Andrei

Tarkowski, who at twenty-six has made a great success with *The Young Ivan*, a story of a young boy's view of the years of war. There are many, many more young directors beginning their first films.

This Soviet new wave has had a marked effect on the old group of directors. For instance, Mikhail Romm, whose film, *Nine Days of a Single Year*, was shown at the Karlovy-Vary festival. It is quite new in style to what Romm has done before. And Gerasimov and Reizzman have made new films which are quite different to what one would expect of them.

The older directors nevertheless feel the heaviness of past years on their shoulders. But it is not so difficult for the young director to find a new means of expression and to reflect new ideas. At a time when our policy is developing more and more democratically and fighting against the few remaining strongholds of dogmatism we can look ahead to a period of opportunity for making better and better films.

We still have to fight for new conceptions of cinematography because there are so many people in the studios and cinemas who still think about films as they did during the time of Stalin. They will die thinking the same things in the same way. This is not progress.

I have been asked if the Soviet new wave is likely to influence other Socialist countries. This is a complex problem. For instance, there is a great difference between Chinese and Czechoslovak films.

The Chinese films are the example of the dogmatic and anti-artistic way of thinking. The Czechs, on the other hand, are looking for real cinema art. On the whole I think Czechoslovak films are very good. In particular the Czech film, *The King of Sumavy*, directed by Karel Kachyna. It is a film that reflects a very personal way of explaining aspects of life. A man can fight for his ideals when he knows that he has suffered for them. When he comes by those ideals by a process of thought and not by emotional feeling, then people who see his films will not be touched by them. In Czech films there are emotions.

The Chinese people themselves are not without emotions. They have as many as any man. But their films do not express this. Dogmatism and the process of logic are not essentials of art and with dogmatism and logic alone the Chinese artist cannot make good films. I know from my own experience what dogmatism means and I understand very well the nature of present day Chinese pictures.

It is very difficult to explain the complexities of the relationship between ideologies and humanities as it exists in the Socialist countries and I would like one day to write a book about it. I feel more at home in the ambience of aesthetics than in the regions of politics.

Soviet people are determined to live a full and a happy life. Even during the worst of the Stalinist period the Common people enjoyed life but there were many barriers between the real life of people and the interpretation of that life in art. The dogmatism that existed in the arts made it impossible for people to appreciate the work of their artists. Art did not reflect the joy of living; and with that joy was a suffering, because people saw the beauty of life and at the same time they saw the cruelties and the undemocratic ways used by people who worked with Stalin.

Man is capable of many things, of loving and hating, of creating and destroying. The good peace is better than the bad war. It is better to construct than to destroy. Every honest man knows this; but the great obstacle today between nations is that they do not believe each other.

IS TORONTO BECOMING A “*Nudie*” PRODUCTION CENTRE?

- There's no doubt about the fact that nudies no matter how badly they're made, make good money. A recent Toronto-made nudie processed in color and scored to fine music in New York, edited in a hotel room in Niagara Falls, N. Y., has been sold to 16 countries . . . as a U. S. product. The flicker was shown not long ago in Buffalo, N. Y., for the second run. We saw it; it's tastefully produced. It did have a 6-month run in London, Eng. We'll tell more about this film in the next issue.
- The U. S. distributor of Jack Ennis' Room For A Stranger found that there isn't enough sex in the flicker . . . Additional bed scenes have been shot in New York and inserted into the pic... 'Strangers' new title: 'An Adultress' Affair' starring Canada's sex bomb No. 1 Jean Christopher.
- How-kum? It's sort of quiet here about The Death Trap, a cheapie sex thriller produced in Toronto and backed by one of the city's big movie outfits



WILL



**EVER MAKE A
"Come-Back"**



By: Danielle Marcoux.

Paris...-

It is rumored that the Great Garbo is being wooed by the NBC to appear in a TV spectacular.

Is there enough money in the world to break her "I-vant-to-be-alone" way of life?

Ed. Note: We doubt it!

... a film of unusual merit ...

GORDON ALLEN

Konrad Godzinski

Presents

THE WHITE BEAR

Directed by Jerzy Zarzycki

Produced by Film Polski, Warsaw



Diploma of Merit Edinburgh Film Festival

Acclaimed at the Vancouver Film Festival



A Consol Productions Limited Release



BOOKINGS THROUGH: K. GODZINSKI

101 HUMBERSIDE AVE., TORONTO 9, ONTARIO

A limited number of the following issues of CINE World is available from our Mail Order Dept.:

Vol. 1: No. 1, No. 2, No. 3

Vol. 2: No. 1, No. 2, No. 3/4, No. 5, No. 6

Kindly state issue requested enclosing 35¢ for each copy and mail to: CINE World, Box 86, Toronto 9, Canada.

CINE WORLD Marketplace

Classified Ads
10c per Word

16 mm Sound Projector and operator for hire. RO. 6-8918 evgs. Reasonable.

EVERYthing mimeographed. TV & Film producers' service. 93 Chiltern Hill Rd., Toronto Call 787-3012. Reasonable.

SHOWcards, posters, by qualified commercial artist. Call ME, 6-0665. Reasonable.

YOU can be sure of uninterrupted delivery of CINE World if you send in your subscription to-day- \$2 per year.

WANTED: For Cash or Trade, Toy Electric Trains "O" Gauge. British or European Makes only. Any age or condition. Write: Sid Pearl, 41 Whitburn Cres., Downsview, Ontario.

WANTED 8MM CLASSICS

**FEATURES &
SHORT SUBJECTS**

SEND LIST & PRICE TO

CINE WORLD (8)

Box 86

Toronto 9, Canada

DER FILMKREIS

(Published in German)

1964 & 1965 back copies only!
Europe's leading monthly for 8 & 16 mm. films (now discontinued due to merger with FILM + TON = Magazine). A wealth of news for the beginning & advanced amateur movie maker. Only few copies left.
Get yours for \$1.00 from . . .

**CINE WORLD, BOX 86
TORONTO 9, CANADA**

FILM + TON — MAGAZIN

(from Munich, Germany,
printed in German)

Europe's largest & luxuriously illustrated monthly for the Amateur Movie Maker. World-wide news about latest developments in 16 & 8 mm movie making. - Tape - Records

\$1.50 per copy from

**CINE WORLD, BOX 86
TORONTO 9, CANADA**

CONSOL PRODUCTIONS

Presents

ANSWER *to* VIOLENCE

ACTION

-PACKED FILM

FILLED WITH

SUSPENSE...

LOVE

AND

HEROISM...

Directed by
Jerzy Passendorfer

Produced by
Film Polski - Warsaw

Starring
BOZENA KUROWSKA
ANDRZEJ MAY
ZBIGNIEW CYNKUTIS

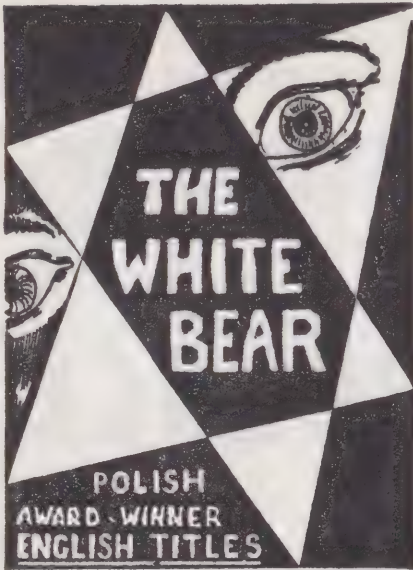


Write to;
K. GODZINSKI
101 HUMBERSIDE AVE.
TORONTO 9, ONT.

"... is a tense and trigger sharp movie ..."

"It has an excitement that makes it *one of the best wartime espionage movies ever made.*"

— FRANK MORRIS
Film Critic, Globe & Mail, Toronto



Film Societies and
Community Groups!
Book your 16 mm print
early through
K. GODZINSKI
101 Humberside Ave., Toronto 9

ELVA STROM

93 CHILTERN HILL RD.
TORONTO 10, ONT.
787-3012

Mimeographing

Forms
Anouncements
Bulletins

Pick-up & Delivery

FAST, EFFICIENT SERVICE

Sol L. Blackman, B.A.

Chartered Accountant

425 University Ave.

Toronto, Ontario

Empire 3-4222

The Radio-Television-Film Dept. at the University of Miami, Fla.

By ED LEVERSUCH

The Radio-Television-Film Department at the University of Miami is a part of the College of Arts & Sciences, and as such offers, upon graduation of the four year course, a Bachelor of Arts degree (B.A.) with a major in Communications.

The Communications Department, as it has recently been re-named, continues to expand and is presently divided into two factions: Photo Journalism and Radio-TV-Film. The latter frequently incorporates many of the students of drama. The Radio-Television-Film Department is under the supervision of Mr. Paul Nagel. A man of many years of experience as an instructor in this field, Mr. Nagel is also a professional actor. He still actively conducts numerous discussion and laboratory classes. The faculty also consists of five other well qualified instructors with additional instruction in technical aspects being given by graduate students who have chosen to stay at the university and 'intern' in this department.

The facilities offered are quite extensive, filling a large section of one floor of the North Campus building, with an additional main campus location. The North Campus has a TV studio, and two radio studios, each with their respective control rooms. The television studios are equipped with vidicon cameras which, while not achieving quite the same clarity as image orthicon cameras, have a similar mode of operation. The radio studios feature rack Ampex and Magnavox recording equipment and professional turntables, with an extensive music and effects library. Operation from a main control panel permits use of multiple recording techniques. The studios are fully sound-proof and air-conditioned, and are equipped with RCA 44bx and Electrovox 666 microphones. All have a P.A monitor system and appropriate cue lights. While the radio studios do not broadcast directly on public airwaves, they have a cable connection with one of Miami's radio stations and regularly use this as a means for public broadcast.

The film department here has Mitchell, Arriflex and Bell & Howell equipment and a screening room for both 16/35mm. There are also animation and cutting rooms with equipment ranging to a 16mm. Moviola. Sync-sound may be done on location with the use of the portable Magnacorders or Stellavox with Rangertone. Four years ago the film dept. students produced ten half-hour 16mm. documentaries in colour, on marine life, with collaboration from the UM Marine Biology Dept.

These are reputed to be among the finest available on the subject. They have had extensive television showing and are kept on a permanent storage basis at Michigan State University for educational use throughout the country. Each film student in his junior (3rd) year is required to produce entirely on his own, a ten minute black & white 16mm. sound short subject film. For one full day he may have the use of RTF and Drama students for use as actors, extras, sound recording, lighting etc. The film must have both interior and exterior scenes and demonstrate the student's artistic and technical proficiency. Additional scenes may be shot by the student outside this one-day shooting schedule but he must supply his own aid. From the preparation of the script, up through to the final editing and screening, the work must be done entirely by the student. In his senior year, each student must 'intern' and do active work in the field of Radio, Television or Film on the university campus or with a recognized outside company. For this, which involves 5-7 hours per week, he receives no pay but gets university accreditation. (This is not to be confused with graduate 'interns' who are studying to be instructors.)

The Main Campus television centre has some of the latest video equipment. Again, however, this is Vidicon, but quite practical for instructional purposes. This is partially because the highly sensitive \$1200 image-orthicon iconoscope lens can easily be burnt out if aimed at bright light, which would occasionally happen with the inexperienced student. There are three television studios and a multiple control room located at the core of the circular building. These studios serve a dual purpose, for here lectures are pre-recorded on video tape for later or multiple showings in the theatre-classrooms which make up the outer part of the building. Six in all, these classrooms hold 300 persons each. The program is beamed by back-projection from the centre of the building. Behind each screen is a video-projector, a 16mm. sound projector and a slide projector. The latter two can show inserts in a pre-televised lecture by means of a pulse placed on the video-tape at the appropriate spot. Much of the operation of this complex is done with the aid of intern students. This building also has a black and white motion picture processing laboratory.

To meet the proper requirements of the university, 40 of the 120 credits for a degree should be in the RTF field for the major, with at least a minimum of thirty.

Florida is increasingly expanding its television and film opportunities and the University of Miami proudly acknowledges that all its last-year graduates of the Communications Dept. have found employment in the field to which they concentrated.

With a record like this the University of Miami soon hopes to be as noted for its Radio-TV-Film courses as U.C.L.A. and the University of Southern California.

About the Author: 19-year old Ed Leversuch is a student with the Communications Dept. at the University of Miami, Fla.

ron rieder IN HOLLYWOOD ★

HALLO FROM GLAMOURTOWN: Jack Ennis' controversial "Room for a Stranger" is due for its bow in the Cine Capital under the title, "Adulthood Affair". The sexsational, Toronto-produced film will play the Monica Theater, a nudie house in the heart of Hollywood. Star Jean Christopher motored to tinseltown for the keg light opening.

Ennis already is into his second production. He has purchased rights for "The Donnellys Must Die", a true story of blood and guts in Lucan, Ontario.

SEX is rearing its head in Hllywd . . . Moviemakers are vying for the most exposure Nude bath and bed scenes are rampant Kathy Keeton (see Pic) leaves little to imagination when she strips for Richard Burton in "The Spy Who Came in from the Cold." . . . Canada's Beverly Adams spends most of "The Silencers" in a bubble bath and in the same pic 6-ft. Inga Neilson (see Pic) is a near-nude statue that comes to life and tries to knock off Dean Martin.

WE PREDICT former LBJ aide Jack Valenti, moving into top job at Motion Picture Association of America, will make his big move in tightening Production Code Watch for the sex trend to grind to a halt in Hllywd, but also watch for many of the sex purveyors to head for the hills — Canada, Mexico and Europe — until the heat's off at home.

Richard Burton has been inked for musical version of "Goodbye Mr. Chips" to be shot by MGM in England beginning in Ferbruary Brilliant Andre Previn and wife Dory will do original music.

Sexy Ursula Andress, who just divorced John Derek, now is in Europe running around with fast-rising French star Jean Paul Belmondo. Derek did nude layout of Ursula for Playboy when they were hitched.

MARRIAGE MILL — Tammy Grimes and Jeremy Slate plan to tie the knot in Europe, then repeat vows for Hllywd set Cliff Robertson detoured from Alaska to N.Y. to see Dina Merrill before returning to his San Fernando Valley ranch in Cal.

Tommy Steele, British acting-singing-dancing star, has arrived at Walt Disney's Burbank studios to begin rehearsals for his U.S. pic debut with starring role in super-musical comedy "The Happiest Millionaire". Fred MacMurray and Greer Garson head cast.

TORONTO-born and bred Heidy Hunt (see Pic) debuts in pix as the only girl in a cast of several hundred men headed by Rock Hudson and Guy Stockwell. It is Universals \$6,000,000 "Tobruk." . . . She credits CBC tv for her start.

ANOTHER CANADIAN, versatile Lou Jacobi appears in his third film role in the Marty Allen and Steve Rossi comedy "The Last of the Secret Agents." The pic is bad but Jacobi shines. He previously showed his talents in "The Diary of Anne Frank" and "Irma La Douce." Also did alot of Broadway, but started by winning violin competition at Canadian Exhibition. He was 10. Two years later played a Bar Mitzvah boy in "The Rabbi and the Priest" at the Princess Theatre in Toronto.

OTHER STARS may suffer through weight problems, but not Lana Turner, star of Universal's "Madame X." She weighs in at exactly 110 pounds — precisely what she weighed that day she was sitting on a stool at Schwab's soda fountain and was spotted as star potential.

George Peppard, Rock Hudson and Guy Stockwell car pool to the set of "Tobruk." They all live on the same Beverley Hills street.

TWOSOMES — Steve Carlson has it bad for singer Diane Renay. Wants her to fly to Europe while he films "Deadlier Than the Male." . . . Natalie Wood and Stuart Whitman have been seeing each other regularly . . . Stella Stevens and Ray Stark . . . Ann Sothern and George Frelinghuysen.

DID YOU NOTICE — Zubin Mehta, 30-year-old conductor of both the Los Angeles and Montreal Philharmonic Orchestras, made the scene at the Academy Awards with gorgeous Yvette Mimieux on his arm. What ever happened to that French Canadian singer he was engaged too? When Mehta is out of town Yvette has been on the party circuit solo.

LATE BEAT — Diane McBain with Randy Galloway . . . Cheryl Crane (Lana Turner's daughter) and Charles Grossman . . . Wende Wagner with Jim Mitchum (Robert's son) . . . Pamela Mason and George Getty.

American International has budgeted \$16,000,000 for nine pix . . . three of them in the \$3,000,000 class. Trying to prove they can produce quality along with the beach bits.

NUN TO NUN — Nun pictures are catching on and causing jingles at the box office . . . Ida Lupino shows herself as a top female director with "The Trouble With Angels" . . . "The Singing Nun" . . . and many more to kum.

Orson Welles has been signed to play Cardinal Wolsey in Columbia's "A Man for All Seasons."

QUEBEC-BORN Glenn Ford will go before the camera in June on locations in the southwest in "The Long Ride Home."

Versatile, young (39) Canadian director Norman Jewison is thinking of a get together for Hillywd Canadians on July 1. Naming a few who could be on the guest list, Jewison listed directors Sidney Furie, Arthur Hiller, Ted Kotcheff, Richard Lester, Harvey Hart, David Greene, as well as actors Lorne Greene, Kate Reid, Christopher Plummer, Leslie Neilson, Larry Mann, David Harron . . . Canadian trained if not Canadian born.

. . . that's the way I see it — rr



Kathy Keeton



Inga Neilson